

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name J.D.C. Bradley House

other names/site number Oakcrest

2. Location

street & number 60 Sears Road not for publication

city or town Southborough vicinity

state Massachusetts code MA county Worcester code 027 zip code 01772

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination
☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of
Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property
☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant
☐ nationally ☒ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Judith B. McDonough
Signature of certifying official/Title Judith B. McDonough, Executive Director
Massachusetts Historical Commission, State Historic Preservation Officer

1/8/99
Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional Comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

☐ entered in the National Register

☐ See continuation sheet.

☐ determined eligible for the
National Register

☐ See continuation sheet.

☐ determined not eligible for the
National Register

☐ removed from the
National Register

☐ other (explain): _____

Signature of the Keeper

Date of Action

J.D.C. Bradley House
Name of Property

Worcester, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

(Check only one box)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	building
		sites
		structures
		objects
1	1	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic: dwelling

Current Functions

(Enter categories from instructions)

Domestic: dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

20th Century: Colonial Revival

Materials

(Enter categories from instructions)

foundation concrete

walls brick/stucco

roof slate

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

J.D.C. Bradley House
Name of Property

Worcester, MA
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1913-1948

Significant Dates

1913

Significant Person

(Complete if Criterion B is marked above)

n/a

Cultural Affiliation

n/a

Architect/Builder

Charles Adams Platt, architect

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:

J.D.C. Bradley House
Name of Property

Worcester, MA
County and State

10. Geographical Data

Acreage of Property 5.93

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet.)

1. 19 4687840 290440
Zone Easting Northing

3. Zone Easting Northing

2. Zone Easting Northing

4. Zone Easting Northing

__ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title David F. Ransom, Consultant with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date January 1999

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Dr. Scott E. Ewing

street & number 60 Sears Road telephone

city or town Southborough state MA zip code 01772

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503. NPS Form 10-900 OMB No.

1024-0018

(Rev. 10-90)

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National Park Service

National Register of Historic Places Continuation Sheet

J.D.C. Bradley House
Southborough (Worcester Co.), Mass.

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7. DESCRIPTION

The "House for Mr. J.D.C. Bradley" comprises a central 2-½ story rectangular block flanked by two-story ells, all with ridge-hip roofs. It is a substantial residence of 15,000 sq. ft. with 34 rooms and nine fireplaces, now known as "Oakcrest." Designed in 1913 by Charles Adams Platt (1861-1933), the stucco building, 146 feet long by 39 feet deep, faces east on a nearly 6-acre plot about one mile west of the center of Southborough, Massachusetts. **(photo 1)** The site is at the top of Wolfpen Hill; a wooded area in front of the house provides the immediate setting. **(photos 1, 2)**

The house is constructed of stucco over brick on a wood frame. The central main block is 71 feet long. It is divided into seven bays of 6/6 windows; at the first floor three windows are on either side of an elaborate front entrance. The marble steps of the entrance have three risers leading up to a heavy double door with wrought-iron transom. The doorway is framed by cast-stone columns with Corinthian capitals. The cornice of a full entablature projects over the columns **(photo 3)**. The frieze is embellished with *bas relief* lions' heads under dentil course and enriched ovolo mouldings. **(photo 4)** On either side of the entrance, windows have sills of marble and lintels of stucco in keystone shape. A raised string course abuts the top of the keystones. Second-floor windows are the same. An architrave and frieze encircle the central block below the eaves. Above, three prominent ridge-hip dormers are placed forward in the roof slope close to the eaves, each with a 6/6 window. Tall chimneys at the four corners are rectangular, oriented east-west, with raised bands near their tops and copper caps. The roof is covered with slate 1/3" to ½" thick; flashings, gutters, and leaders are copper.

The two symmetrical ells, 38 feet by 28 feet, are set back seven feet from the front of the main block. The fenestration of the front of the south ell is two widely spaced windows at the first floor and three evenly spaced at the second, while the north ell has four windows at each level. The house is three bays deep. In the central bay on the south ell two windows on either side of a fifth chimney open onto an iron balcony at the second floor. On the garden front, windows in the main block and south ell are 6/6/6. This elevation is dominated by a screen of four Corinthian columns at the edge of a loggia that measures 32 feet by 22 feet **(photo 5)**. Most of the loggia (16 feet) is recessed into the main block, while the final six feet extend as a porch beyond the rear wall. Steps lead down to the garden from either end of the porch **(figure 1)**.

The front door opens to an ample entrance hall which is flanked on the south by a lavatory, wood closet, and study, while to the north are a coat closet, a flower room, and a serving pantry **(figure 2)**. The entrance hall is paved in antique bricks laid in a herringbone pattern. Beyond the entrance hall is a long north-south lateral hall giving a grand vista - 108 feet in length - from the north wall of the dining room south to the library fireplace. Its floor is of quarter-sawn oak laid in herringbone pattern, as are the floors of the dining room, drawing room, study, and library.

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The dining room lateral hall, and drawing room form a U-shape around the loggia, which was enclosed in the 1970s. The floor of the loggia is made of squares of green and cream Vermont marble set in a diamond pattern (**photo 6**). The green is Verde Antique, 7/8" thick, according to a blueprint detail signed by the architect. The dining room and drawing rooms are the same size and are mirror images of one another in plan. Each has a sandstone fireplace, door to the loggia, and wood-paneled dado. Above the dado the plaster walls are divided into sections framed by raised plaster mouldings. (**Photos 7, 8**)

The library, measuring 32 feet by 27 feet, is designed to accommodate 4,000 volumes. The largest room in the house, it occupies the entire first floor of the south ell. Its special identity is established in part by the approach to the space, down three steps from the drawing room. (**photo 9**). The ceiling rises to 14 feet, approximately two feet higher than the other first-floor ceiling heights. In addition, the wood finishes and beamed ceiling set it apart from other rooms in the house. Both the walnut-paneled walls and the bookcases are floor to ceiling in height (**photo 10**). The presence of the bookcases accounts for the absence of a central window in the south ell front elevation, as noted in describing the exterior. In the mid-1980s the bookcases were paneled over and a circular stair installed to the second floor (compare figures 2 and 4). Alteration of the bookcases was reversed in 1994. The surfaces of the Indian sandstone fireplace surround are elaborately carved. Concave and convex mouldings carry egg-and-dart and foliate enrichment while flat surfaces are paneled on either side of a central elliptical shield (**photo 11**). Another fireplace is the focal point of the study. (**photo 12**)

The north ell is given over to domestic offices. It originally housed the kitchen, pantry, servants' dining room, and the servants' porch. The kitchen and pantry remain, but the servants' dining room and porch gave way to garage space c. 1980s.

The stairway to the second floor is a paneled switchback recessed off the lateral hall north of the entrance (**photo 13**). On the second floor the north-south central hall is repeated. The main block and south ell originally provided six bedrooms and morning room in a plan now modified to accommodate the spiral stair. In the south wall of the master bedroom, glazed doors to the balcony flank an elaborate wooden fireplace mantel (**photo 14**). The north ell provided six servants' bedrooms, now arranged as a five-room apartment to staff. (**figures 3,4**)

Context:

The part of Southborough where the "House for Mr. J.D.C. Bradley" is located is a semi-rural affluent residential neighborhood. Houses are well-spaced along local roads set back with ample plantings. Lot size is one to eight acres. Houses, built between 1984 and the mid 1990s, typically are 4,500 square feet. The overall effect is restrained rather than pretentious. Other

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homes as large as the Bradley house are few in number. A handful of estate properties, built on the scale of the Bradley house, have appeared within a half-mile during the past decade. Ranging in size from 8,000 to 12,000 square feet, these houses have been designed by contemporary architects to harmonize with the natural setting and older houses in the neighborhood.

Among houses of similar vintage and size to the Bradley house in Southborough are the Sears family farmhouse (see below); the Choate Mansion, now divided into apartments for faculty at St. Mark's School; and the Joseph Burnett House, home of the school's founder. All three are a half-mile or more distant from the Bradley house and none was designed by an architect of Platt's stature. Other houses in the area, ranging in age from the late 19th century to the mid-1980s, while comfortable, are without great architectural distinction. No other architect-designed historic houses are known in the neighborhood.

Drawings:

Platt's drawings for the "House for Mr. J.D.C. Bradley," rendered in ink on linen are at the Avery Library of Columbia University in New York City. Approximately 50 blueprints of details, each signed by the architect, are at the house. Molds and casts for the Corinthian capitals of the porch columns are at the house.

Alterations:

The "House for Mr. J.D.C. Bradley" remained in the Bradley family until 1972 when it was purchased by the Southborough School for Girls. The school enclosed the loggia for use as a dining hall and built six cottages across the road to serve as dormitory quarters and faculty housing. Two years later the school merged with the town's larger St. Mark's School. After a building program at the main campus made the Bradley house redundant, it was sold with 45 acres in 1984 to Frank Dooley, a developer who subdivided the property and constructed the new houses shown by Figure 5. As part of the subdivision process, the historic house with five acres was bought by Sam Kim, who demolished the new construction erected across the road by the school and did the modest remodeling of the house referred to above, now largely reversed.

A plain gable-roofed garage was built to the right of the house in the mid-20th century. It is a modest utilitarian building, considered to be non-contributing.

Landscape Architecture:

In his site plan the architect provided landscape features both on the east front and on the garden front of the house (Figure 1). On the east front a semi-circular paved area is bisected by a walk

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leading straight east from the front door to the roadway. Across the roadway is a grove of oak trees. These landscape features in front of the house continue in place **(photos 1,2)**.

Archaeological Description

No prehistoric sites are known on the property or in the general area (within one mile). In general, environmental characteristics of the property, especially its hilltop location greater than 1000 feet from wetland resources, are not locationally favorable for most types of prehistoric sites. Given the above information, a low potential exists for the recovery of prehistoric resources on the property. There is also a low potential for historic archaeological resources on the Platt House property. Outbuildings and occupational related features (trash areas) may exist that are related to the 1913 house, however, these resources are of limited research potential at the present time. Little if any evidence of historic landuse that predates the construction of the house is known.

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8. SIGNIFICANCE

Summary:

The “J.D.C. Bradley House” is significant architecturally because it embodies the character-defining features of the nationally influential designer Charles Adams Platt, working at the peak of his career. The good proportions, linear charm, and discreet elegance on which Platt built his reputation are present here, the only such instance in Massachusetts. The “J.D.C. Bradley House” is significant historically as a representative suburban estate of the early 20th century associated with two elite Massachusetts families, the Sears and the Bradleys.

History:

The “House for Mr. J.D.C. Bradley” was built as wedding present for his bride Helen Sears (1889-1966), from her mother Sarah Choate Sears (1858-1935), widow of J[oshua] Montgomery Sears (1855-1905). The first Joshua Montgomery Sears (d. 1857), who made a fortune in the West Indies trade, “...was reported [to be] the wealthiest man in New England” (*New York Times*, August 23, 1908, 7:3). He left his fortune in trust for his son, who was age 2 in 1855 at the time of his death. The trust invested heavily in Boston real estate, with the result that at the time J. Montgomery Sears reached his majority he became the city’s largest taxpayer (Amory, p. 33).

When Sarah Choate married J. Montgomery Sears on September 18, 1877, she was a painter, having studied art at Cowles Art School and the Museum of Fine Arts, Boston. She won medals for her watercolors at world expositions in Chicago, 1893; Paris, 1900; Buffalo, 1901; Charleston, 1904; and St. Louis, 1904. In 1895, Sarah Choate Sears commissioned John Singer Sargent (1856-1925) to paint a portrait of her daughter when Helen Sears was six years old. The painting was donated to Boston’s Museum of Fine Arts, where it remains on display in the museum’s permanent collection. A charcoal sketch by Sargent of Helen at age 17 is reproduced in *Sargent Portrait Drawings* (p. 25).

The bridegroom, James Donald Cameron Bradley (1883-1928), was descended from an illustrious New Jersey family. One grandfather was a Justice of the United States Supreme Court, another Secretary of War under President Grant. A member of the Harvard College Class of 1906, J.D.C. Bradley retired from business at age 40, continuing as a member of several clubs and as a director of several corporations.

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A family of such wealth and artistic inclination, typical of Platt's clients, was congenial with the architect's background and interests. Other examples of wealthy socially prominent clients, which were numerous, include John T. Pratt of Standard Oil fame, for who Platt designed "Manor House" at Glen Cove, New York, c. 1910, and William Mather, Cleveland iron ore magnate, who was the client for "Gwinn," c. 1908. How the Sears family made connection with Platt for the wedding present home is not known, but they moved in similar circles and could well have been known to each other.

The reason for the selection of the Southborough site is clear because the location is near a 20-room country house, c. 1897, already owned by the Sears family at 1 Sears Road, down the hill from the new house. The Sears family house was left to the Bradleys upon the death of Sarah Choate Sears. The Bradleys used the house for furniture storage from the early 1930s until the 1950s when it was sold (*Southborough Villager*, September 29, 1994, p. 14). The former Sears family house, altered and enlarged in 1994-95, continues as a private residence today.

The "House for Mr. J. D. C. Bradley," 34-rooms on 45 country acres designed by the leading country house architect of his day, was a fitting statement of the wealth and social prominence of the Sears and Bradley families.

Architecture:

Professor Keith Morgan, the recognized Platt scholar, declares in his book *Charles A. Platt* that Platt's practice became national after 1907 and that he climbed to the top of his field by 1913, the year in which the "House for Mr. J.D.C. Bradley" was designed. Several of the character-defining features identified by Morgan for Platt's work are prominent in the Bradley design, including the following:

symmetry, using bilateral schemes, often central sections with balanced lateral wings

stairway sometimes tucked away to the side

"the most characteristic space of all... the loggia, a columned porch which served as a place for outdoor living"

According to Morgan's analysis, in Platt's overall approach to design he did not strive for inventive solutions but preferred variations on established themes. His devotion to traditional architectural forms gave all his houses a certain historical stylistic character, but in all cases they were suited to their time. They were contemporary, and in the eyes of some, "modern." (p. 80)

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In the same year of 1913 the *Monograph of the Work of Charles A [sic] Platt* was published. It is a folio-sized collection of photographs of Platt houses and Platt's drawings for them. Its only test is a brief seven-page introduction by Royal Cortissoz, respected architectural critic of the day. Cortissoz adopted much the same tone in 1913 as Morgan did decades later. He emphasized the good proportions, extraordinary linear charm, and discreet elegance of Platt's architecture. "He is all taste," Cortissoz wrote, "and his work, from beginning to end, has been remarkable for its fitness and restraint. He never made a flamboyant design in his life...." (p. v)

Cortissoz observed that exterior detail is reserved nearly to the point of austerity, except for porches, which are an exception. This observation applies accurately to the "House for Mr. J.D.C. Bradley," where the windows have no molded casings, the string course is a simple flat band, and the eaves cornice is totally unembellished. The front porch, pursuant to Cortissoz's critique, was classically inspired and thoroughly embellished.

Interiors, Cortissoz said, displayed "perfect economy of space, the ideal disposition of the rooms, and the equally ideal provision for the circulation of light and air" (p. vii), as exemplified by the Bradley house. A consideration of great importance was the manner in which exterior melted into the interior, or as Morgan puts it, "the interpenetration of interior and exterior space" (p. 90). In the "House for Mr. J.D.C. Bradley" the success of interpenetration causes difficulty in deciding whether the loggia, inset with its three walls and ceiling into the main block, is an indoor room or an outdoor space. It is an example of the function of "an overriding sense of wholeness" (Hewitt, p. 65), a Platt trademark.

The manner in which most of the loggia is set into the main block of the Bradley house, instead of being open to the sky, is rare in Platt's work (Morgan, conversation, October 21, 1996). Seldom found elsewhere, such a loggia does appear occasionally in Platt's work, as at "Villa Turicum," c. 1908, for Harold F. McCormick at Lake Forest, Illinois. "Villa Turicum," one of Platt's more celebrated commissions because of his selection over Frank Lloyd Wright as the architect, was razed in 1965 (Morgan, p. 247). The presence of the inset loggia in the "House for Mr. J.D.C. Bradley" is a significant feature and may be unique among extant Platt houses.

Platt was born in New York City to a well-to-do family. He studied at the National Academy of Design and Art Students' League before spending the years 1882-1887 in Paris, where he attended the *Academie Julian*. He became a well-known and successful artist in the fields of etching and painting. He then turned his attention to the outdoors, conducting a seminal survey in Italy with his brother, published as *Italian Gardens* in 1894. Finally, without formal education for the career, he became a nationally-known architect specializing in large country homes.

Platt is now considered by some to be America's preeminent residential architect. Hewitt judges
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him to be “the most important country house designer of his time” (p. 61), and writes that Platt “stands out from all of the leaders of individual schools, such as Wright, Hastings, and Eyre, as a reformer, the inventor of new models for the house and garden, and a fundamental influence on the succeeding generation of architects” (*ibid*). Jencks remarks that his “aristocratic taste...distinguished Platt not only from his contemporaries and competitors -- McKim, Hardenburgh, Carrere & Hastings, Goodhue, and almost everyone else but Stanford White -- but also from [Frank Lloyd] Wright and the English architect with whom he was sometimes compared: Edwin Lutyens” (Morgan, p. xiii).

In 1913 when the “House for Mr. J.D.C. Bradley” was designed, Platt was “at the height of his reputation” (Morgan, p. 123). 1913 was also the year when the economic climate that had given rise to America’s great country houses began to change. The enactment of the graduated income tax curtailed enthusiasm among the wealthy for building costly estates that were expensive to maintain and difficult to staff (Morgan, p. 123). As a result, Platt’s commissions for such houses declined and were largely supplanted by other types of commissions, notably schools and museums. In Massachusetts, Platt created the master plan for the campus of Phillips Academy at Andover and drew plans for several of its important buildings, 1922-1930. He also designed several buildings for Deerfield Academy, 1929-1933, and the recitation building at Northfield Academy, 1926. Among Platt’s more significant public commissions are the Freer Gallery of Art, 1913-1923, and the Clark Wing of the Corcoran Gallery of Art, 1926, both in Washington, D.C. The trustees of the University of Illinois chose Platt’s work over McKim, Mead & White, Delano & Aldrich, and John Russell Pope when selecting an architect to redesign their campus in 1921 (Morgan, p. 206).

Although Platt continued to design country houses throughout his life, his residential commissions after 1913 were “fewer in number and generally smaller in size” (Morgan, p. 124). The design of the “House for Mr. J.D.C. Bradley” in 1913 therefore takes on added significance. “Of all his work as an architect,” remarks Morgan, “Platt was most admired by his generation, and should be remembered first by posterity, for his country houses and their gardens” (p. 129).

Both Morgan and Cortissov assiduously avoid the use of any style designation for Platt’s architecture. Reed uses the term Georgian [Revival] style for his later years (p. 4439), while Hewitt considers his own interpretation of Beaux-Arts principles of symmetry and scale but modified them to fit the sites and needs of his clients.

The “House for Mr. J.D.C. Bradley” is the archetypical example of his architecture, combining linear good proportions, restraint, and good taste with the flow of interior and exterior space in a characteristic manner that was Charles Adams Platt’s alone.

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Other Massachusetts Work:

Platt's work is included in at least 13 listings on the National Register of Historic Places (Andrus, letter, March 18, 1996), ranging geographically from New York State to Washington State. None of Platt's six Massachusetts houses is listed on the National Register, and none, other than the Bradley house, was in the mainstream of his work. Other Platt houses in Massachusetts include:

1. Dr. John Elliot House, Needham, 1895, altered; now owned by the Y.M.C.A.
2. Dr. Arthur T. Cabot House, Canton, 1902, "Cherry Hill," altered
3. Henry Howard House, Brookline, 1905, detached town house with paired front gables, altered
4. Charles Sprague House, Brookline
5. "Aston Magna," Great Barrington, 1917, an atypical bungalow, now used as a retreat for musicians
6. Wendell H. Endicott House, Dedham, 1931-1933, completed after Platt's death by his sons, altered, now used as a conference center by M.I.T.

None of the six exhibits good linear proportions, restraint, and good taste combined with the flow of interior and exterior space in the manner characteristic of Platt's notable designs.

In contrast to his other Massachusetts designs, the "House for Mr. J.D.C. Bradley" has the distinction of being a quintessential example of Platt's best work, created when he was at the pinnacle of his practice and exemplifying the cohesive planning, symmetry, and the tasteful features for which Platt gained recognition. In addition, the Bradley house is well-preserved, existing today almost as it did when built. In the judgment of Professor Morgan, the Bradley house for all these reasons is "unique in Massachusetts" (conversation, October 21, 1996).

Landscape Architecture:

The landscape plan which Platt drew for the Bradley house, pursuant to his usual practice of providing both house and garden designs, is reproduced at Figure 1. The scheme for in front of the house of a round island encircled by a drive exists today. The drive continues to curve around to the side of the building as does the planting suggested in front of the house. A grove of trees is across the way, also suggested by the drawing.

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9. BIBLIOGRAPHICAL REFERENCES

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(continued)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

J.D.C. Bradley House
Southborough (Worcester Co.), Mass.

Section number 9 Page 2

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(end)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

J.D.C. Bradley House
Southborough (Worcester Co.), Mass.

Section number 10 Page 1

10. GEOGRAPHICAL DATA

Verbal Boundary Description:

The boundary of the nominated property is shown by the heavy dashed line on Figure 5.

Boundary Justification:

The boundary includes the land that now goes with the house.

(end)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

J.D.C. Bradley House
Southborough (Worcester Co.), Mass.

Section number Photos Page 1

LIST OF PHOTOGRAPHS

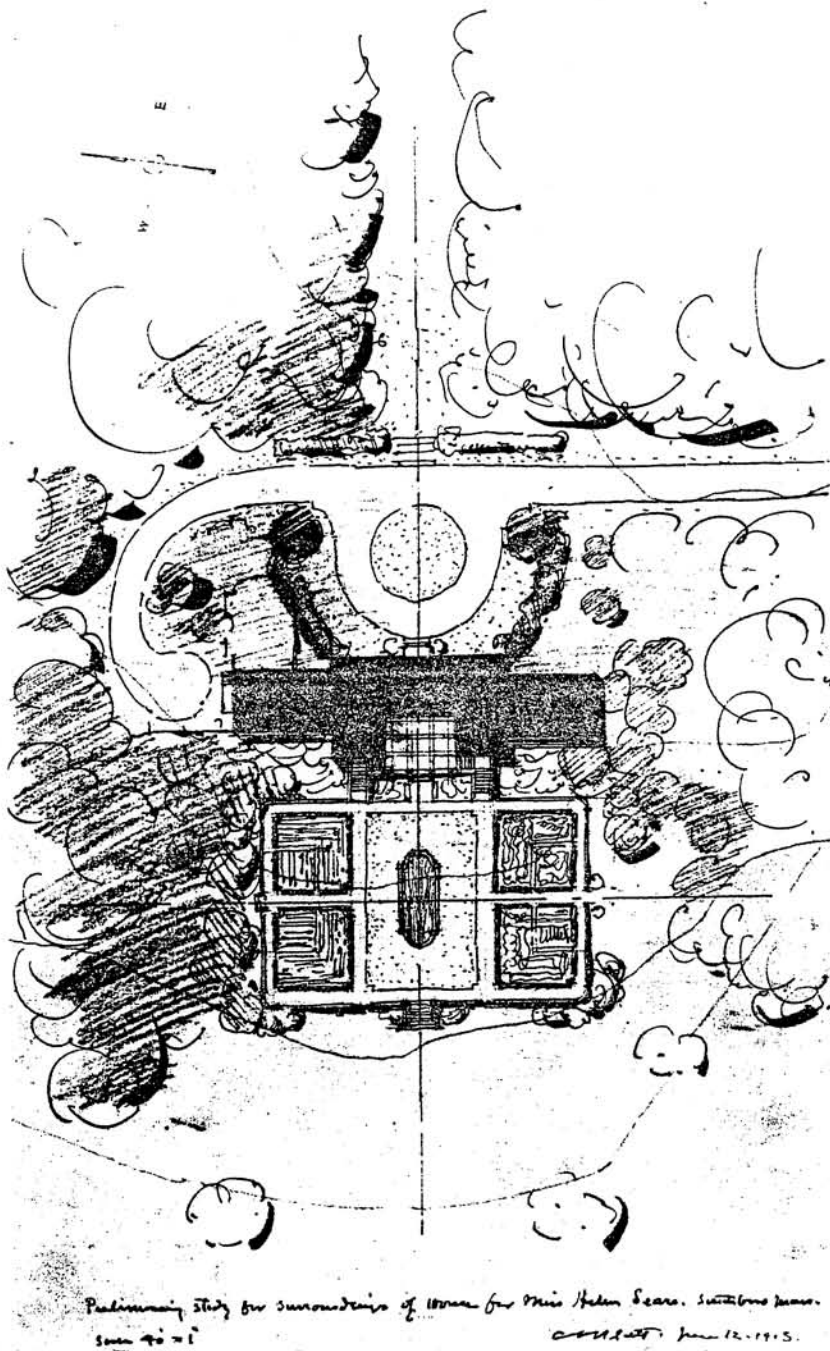
1. Front elevation, view northwest
2. Front elevation, view west through trees
3. Front entrance, view southwest
4. Front entrance, capital and entablature
5. Garden front, view northeast
6. Loggia, view northwest
7. Dining room, view southwest
8. Drawing room, view southwest
9. Library, view south
10. Library, view southeast
11. Library fireplace, view south
12. Study, view south
13. Stairway, view southeast
14. Master bedroom, view southeast

LIST OF FIGURES

1. Charles A. Platt, site plan
2. Charles A. Platt, first floor plan
3. Charles A. Platt, second floor plan
4. 1996 floor plan
5. 1996 site plan

(end)

Preliminary sketch by
Charles A. Platt for sur-
roundings of the Helen
Sears residence, Southbor-
ough, Massachusetts, June
12, 1913 (cat. no. 64).

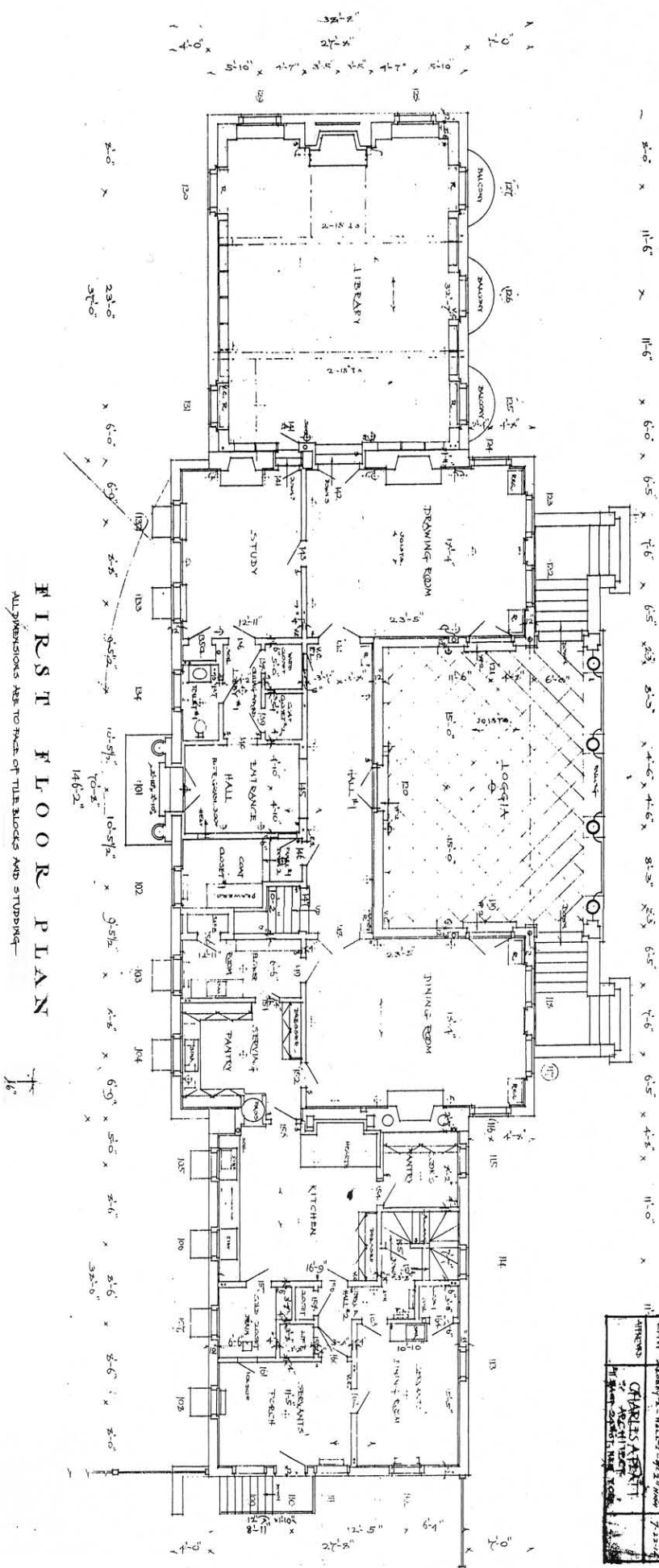


Morgan, Keith N. *Shaping an American Landscape*, exhibition catalogue.
Dartmouth, New Hampshire: Hood
Museum of Art, 1995, p. 163.

Southborough
60 Sears Road

Platt Site Plan

Figure 1

Platt First Floor Plan
Figure 2[illegible]

FIRST FLOOR PLAN

Hand-drawn floor plan of a large, multi-room building, likely a school or institutional structure. The plan shows a central corridor system with numerous rooms, including classrooms, offices, and a large hall. Dimensions are provided for many rooms, such as "11'-6" x 11'-6"" and "10'-0" x 10'-0"". The layout includes a central staircase, a large hall, and several smaller rooms, some of which are labeled with numbers like 201, 202, 203, etc. The drawing is a detailed architectural sketch with lines indicating walls, doors, and furniture.

Southborough
60 Sears Road
Platt Second Floor Plan
Figure 3

FLOOR PLANS	
1/4 INCH SCALE	
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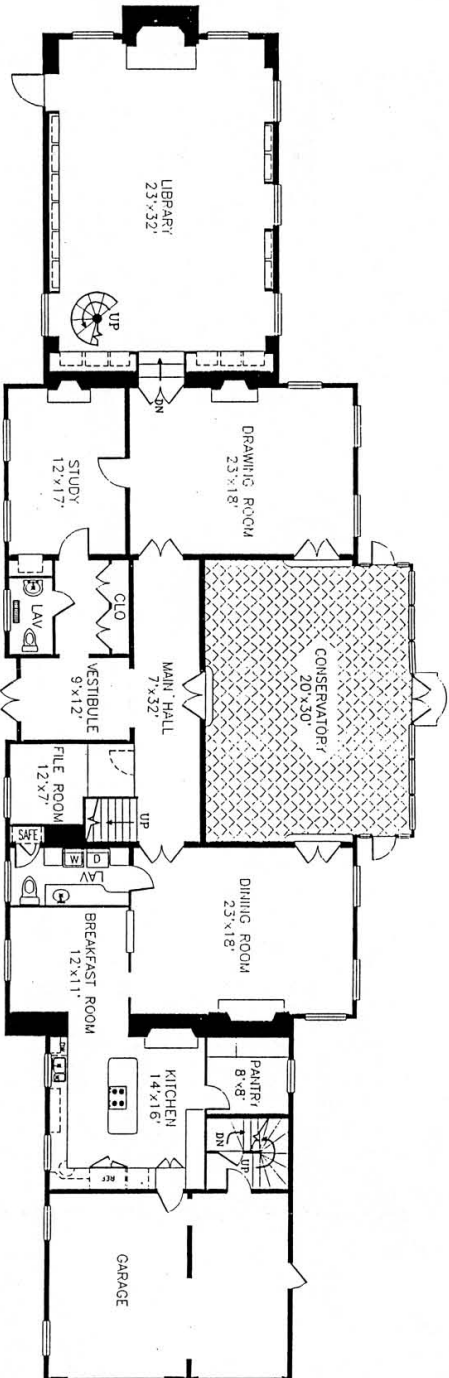
OAKCREST

SOUTHBOROUGH, MA

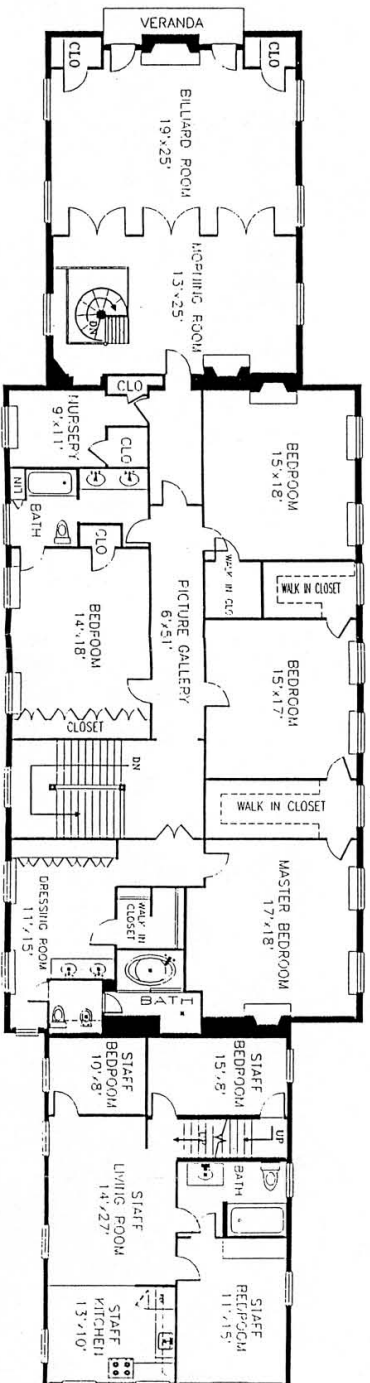
Residence of Dr. Scott E. Ewing & Eileen Smith Ewing

Architect: Charles Adams Platt, c. 1914

Original Plans Held by
The Avery Architectural Library, Columbia University, New York, NY



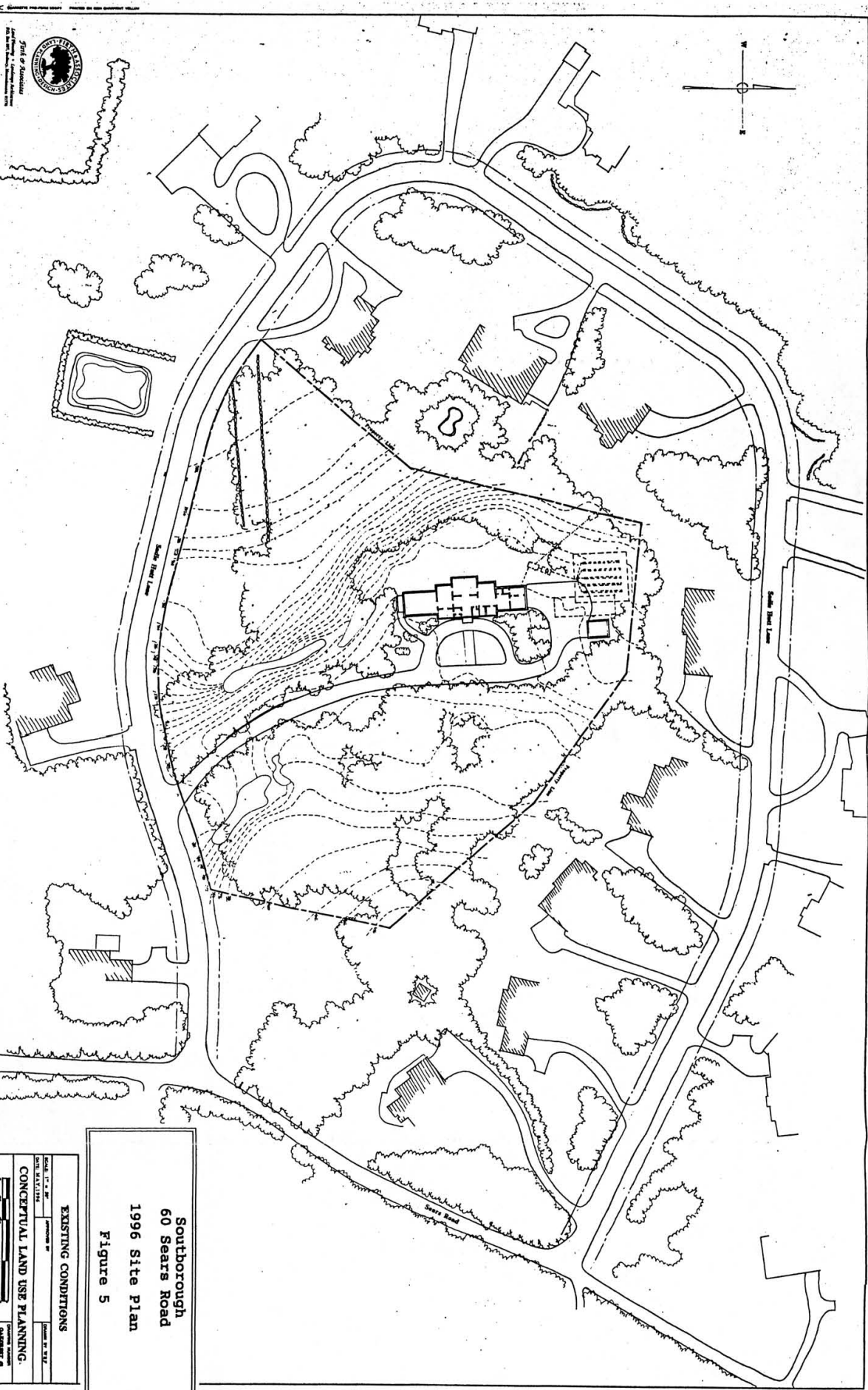
1st FLOOR



2nd FLOOR

Southborough
60 Sears Road
1996 Floor Plans
Figure 4

M.N. TALLINO
COMPUTER GRAPHICS

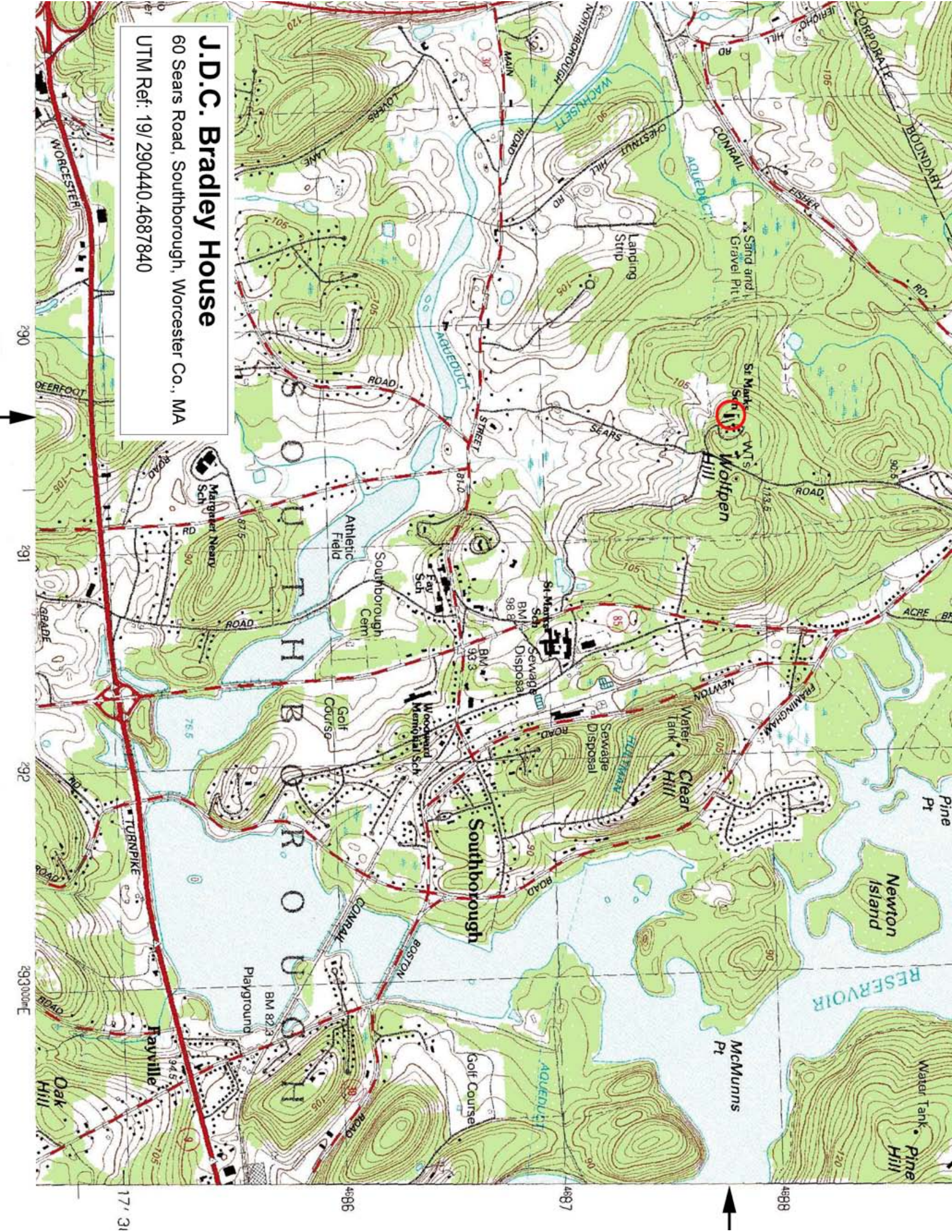


State of Massachusetts
Department of Transportation
Office of Planning and Research

EXISTING CONDITIONS			
DATE: 12-1-88	PROJECT: 88	SCALE: 1" = 50'	DATE: 12-1-88
CONCEPTUAL LAND USE PLANNING.			
DATE: 12-1-88	PROJECT: 88	SCALE: 1" = 50'	DATE: 12-1-88

Southborough
60 Sears Road
1996 Site Plan
Figure 5

J.D.C. Bradley House
60 Sears Road, Southborough, Worcester Co., MA
UTM Ref: 19/ 290440.4687840





1. Front elevation, view northwest

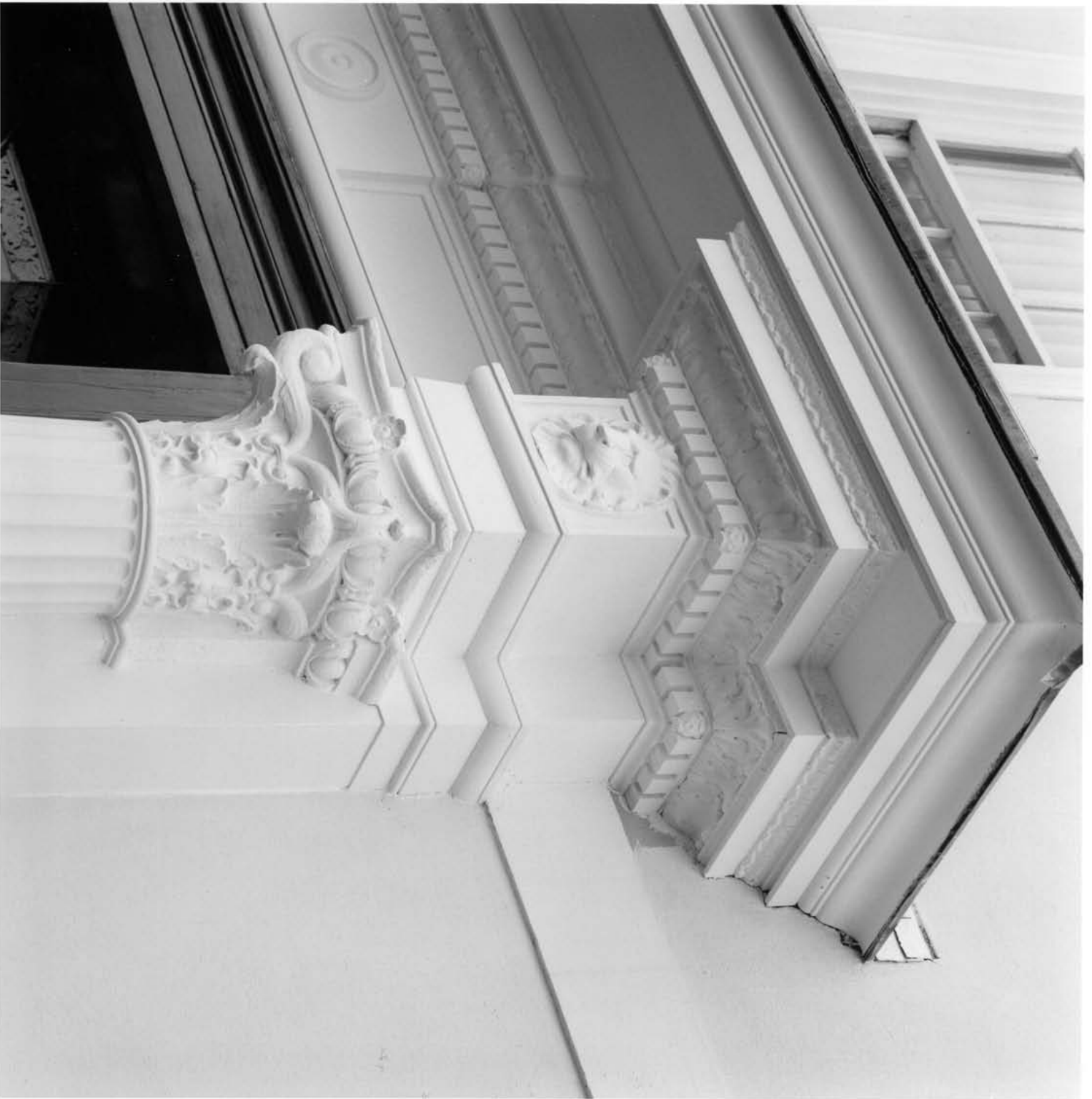


2. Front elevation, view west through trees



3. Front entrance, view southwest

4. Front entrance, capital and entablature





5. Garden front, view northeast



6. Loggia, view northwest



7. Dining room, view southwest



8. Drawing room, view southwest



9. Library, view south



10. Library, view southeast

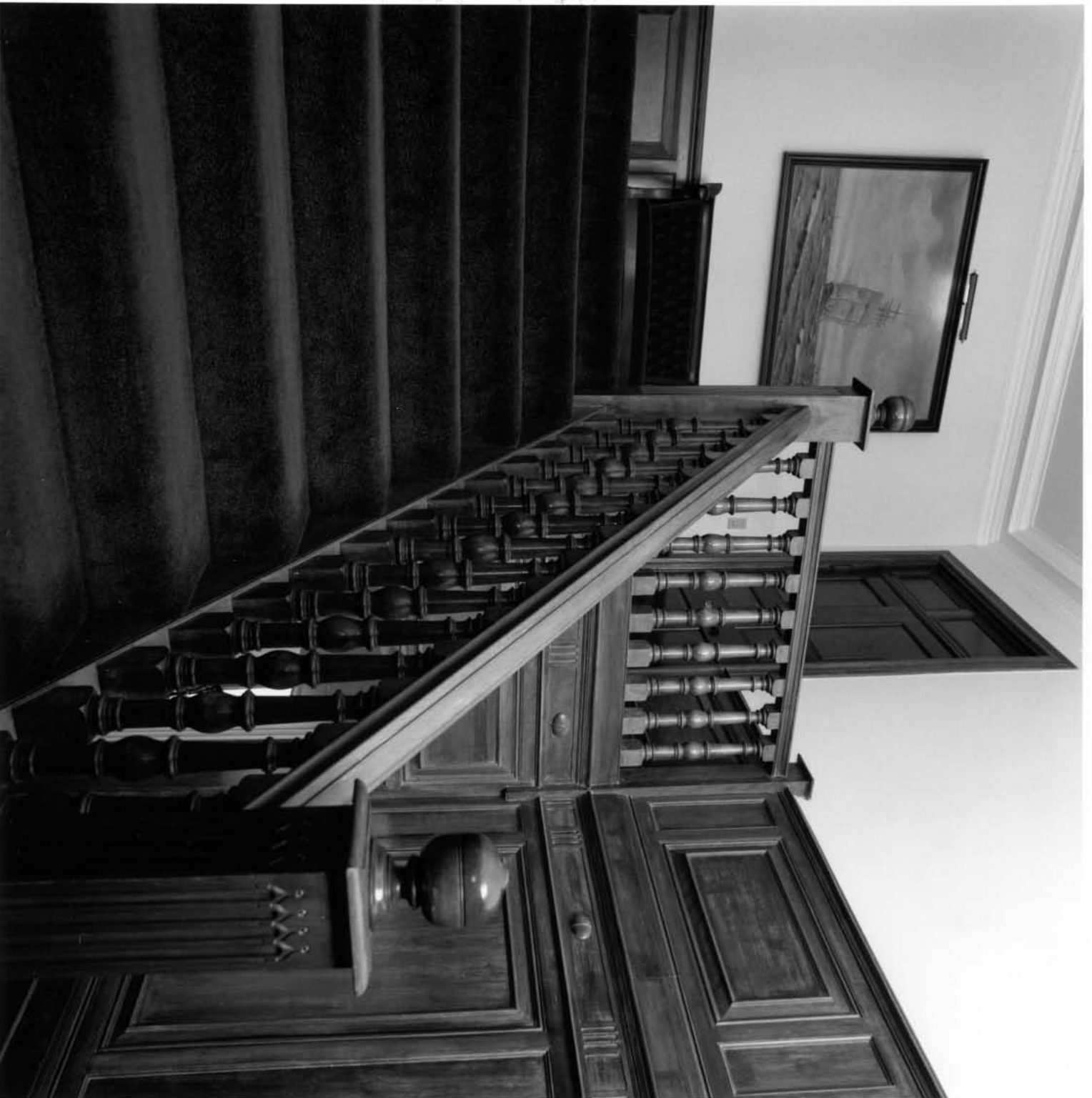


11. Library fireplace, view south



12. Study, view south

13. Stairway, view southeast





14. Master bedroom, view southeast